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TORONTO
1941-1942

TORONTO SYMPHONY ORCHESTRA

SIR ERNEST MACMILLAN, CONDUCTOR

TUESDAY, NOVEMBER 25TH., 1941



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TUESDAY, NOVEMBER 25, 1941

THE TORONTO SYMPHONY ORCHESTRA

SIR ERNEST MACMILLAN, Conductor

Guest Artist, KATHLEEN PARLOW, Violinist

PROGRAMME

GOD SAVE THE KING

OVERTURE: "EGMONT" - - - - - *Beethoven*

SYMPHONY No. 4, IN B FLAT MAJOR - - - - - *Beethoven*

Adagio — Allegro vivace

Adagio

Allegro vivace

Allegro ma non troppo

INTERMISSION

OVERTURE "TO AN ITALIAN COMEDY" - - - - - *Arthur Benjamin*

CONCERTO IN D MAJOR, OP. 35, FOR VIOLIN AND ORCHESTRA - *Tschaikowsky*

Allegro moderato

Canzonetta

Allegro vivacissimo

Kathleen Parlow, Violinist

PRELUDE: THE AFTERNOON OF A FAUN - - - - - *Debussy*

Page Three

MASSEY HALL, TORONTO, NOVEMBER 25, 1941

THE
Toronto Symphony Orchestra Association
SEASON 1941-1942

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MASSEY HALL, TORONTO, NOVEMBER 25, 1941

PROGRAMME NOTES

By Ettore Mazzoleni

OVERTURE: "EGMONT"

Beethoven

The Overture to "Egmont" is really theatre-music written as part of the incidental music to Goethe's play. Composed during the winter of 1810-11, it was Beethoven's last tragic work of the kind. Doubtless the story commended itself forcibly to his mind because he felt the situation of Egmont was largely his own: a misunderstood but confident hero struggling gloriously with a relentless fate and filled with longing for an ideal love. But even more forcibly would it have commended itself to his mind because he would have seen in Egmont the personification of an oppressed people struggling against a brutal tyranny, defeated in this world, but crowned with victory in death. The overture confines itself to

the political aspect of the play and the underlying spiritual forces. In the threatening, oppressive chords of the opening theme is a powerful characterization of the hero. The allegro, at first reassuring, then urgent and proudly rebellious, develops the struggle between the hero and the forces of tyranny, recalling the fateful rashness of Egmont's character and suggesting the constant strain of romance which finds its place with the heroic. The coda is a splendid song of thanksgiving for victory, ending the overture as it ends the play. In the overwhelming joy of freedom all fear of death, all mortal oppression, vanish before the shining vision of the future.

Toronto Symphony Orchestra

Christmas Box Symphony

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LUIGI ROMANELLI



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Did You Know That —?

The second concert in the new Secondary School Series will be presented next Tuesday evening, December 2nd. The starting time has been advanced fifteen minutes so that the concert will commence at eight o'clock sharp.

Ernest Seitz will appear as guest artist at the next regular subscription concert on Tuesday, December 9th. He will play the "Emperor Concerto" (No. 5 in E flat) by Beethoven.

For the remainder of the concert Sir Ernest has chosen music by Mozart, who died on December 5th, 1791—just one hundred and fifty years ago. The Sinfonia Concertante which was written for violin, viola and orchestra by Mozart will be performed with two members of the Orchestra as soloists—Elie Spivak, concertmaster, and Cecil Figelski, principal violist.

No Christmas would be complete without the "Christmas Box" Symphony. The date is Tuesday, December 16th, for this year. As usual, very few details can be divulged. "You pays your money and you takes your chance!" However, there has been some talk of Marionettes—to be a little more informative, the Muriel Heddle Marionettes.

A "Button" campaign is being launched by the Women's Committee of the Toronto Symphony Orchestra to meet the deficit on the orchestra's latest venture—the Young People's concerts. These were started on request from the students of the Secondary Schools, many of whom developed a taste for good music by attending the children's concerts in previous seasons and now wish advanced orchestral music. Teachers have advocated this series and are assisting in the project.

A Students' Council has been formed of two representatives from each collegiate and technical school, chosen by their respective musical directors. At the meeting of this council intensive study is made of the orchestral programmes to be given during the season.

To make these concerts available for the youth of our City, the Board of Directors of the Orchestra Association has found it imperative to increase the budget, confident that so worthy a purpose will have enthusiastic support. The sympathetic response of the youthful audience has been an inspiration to the conductor and to the orchestra members. It is a realization of a hope long held of providing orchestral music to young people beyond the age of the Children's Concerts.

On Thursday evening, December 11th, a programme of All-Czech Music will be presented at the Eaton Auditorium, comprised of compositions for Violin, Piano and Voice.

The concert is under the distinguished patronage of His Honour, Lieutenant-Governor of Ontario and Mrs. Matthews.

Tickets will be available at the Auditorium Box Office on December 1st, and are priced at \$1.00, \$1.50 and \$2.00.

In Commemoration of the 150th Anniversary of the death of

WOLFGANG AMADEUS MOZART

(Died 5th December 1791, in Vienna)

his

Requiem Mass

will be sung by

The Conservatory Choir

soloists: Jean Rowe, Mary Palmateer, William Morton,
George Lambert

with full orchestral accompaniment

SIR ERNEST MACMILLAN
CONDUCTOR

CONVOCATION HALL
Friday 5th December 1941

8.20 (Sharp)

The programme will include also Mozart's Symphony
in E flat, No. 39

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In Commemoration of the 150th Anniversary of the death of

WOLFGANG AMADEUS MOZART

(Died 26th December 1791, in Vienna)

his

Requiem Mass

will be sung by

The Conservatory Choir

soloists: Jean Rowe, Mary Palmer, William Weston,

George Lambart

with full orchestral accompaniment

SIR ERNEST MACMILLAN
CONDUCTOR

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MAIL ORDER FORM FOR YOUR CONVENIENCE

MISS A. MACMILLAN, General Manager

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Please forward to me the following tickets for the performance in Convection
Hall on the 5th December of Mozart's "Requiem".

Total \$

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Enclosed money order or cheque for the amount of the above tickets.
Toronto Conservatory of Music, 135 College Street, Toronto

MASSEY HALL, TORONTO, NOVEMBER 25, 1941

SYMPHONY No. 4, IN B FLAT MAJOR

Beethoven

Adagio — Allegro vivace

Adagio

Allegro vivace

Allegro ma non troppo

Because of the profound problems raised by its immediate neighbours, the Fourth Symphony of Beethoven has suffered a long and unwarranted neglect. Its lightness and gaiety, its grace and proportions suggest often rather Mozart and Haydn—but in its power of movement and its dramatic force it is thoroughly characteristic; and in its own time it was novel enough in spirit to distress many musicians and critics, and to provoke the youthful Weber into an astonishing article in one of the journals. He supposed himself in a dream, in which the instruments of the orchestra uttered their many complaints after the rehearsal of the new work. The double-bass protested: "Though, as you know, I have a tolerably strong constitution, I could only just hold out, and five minutes more would have shattered my frame and burst the sinews of life. I have been made to caper about like a wild goat, and to turn myself into a mere fiddle to execute the no-ideas of Mr. Composer." The first cello was bathed in perspiration and too tired to speak, and the second declared the work a musical monstrosity, a mere show-off. The orchestra attendant threatened them with the *Eroica* if they were not quiet, and ended a speech in which he lamented the loss of clearness and force, of spirit and fancy in music, with the Vienna recipe for a symphony—"First, a slow movement full of short disjointed unconnected ideas, at the rate of three or four notes per quarter of an hour; then a mysterious roll of the drum and passage for the violas, seasoned with the proper quantity of pauses and *ritardandos*; and to end all a furious finale, in which the only requisite is that there should be

no ideas for the hearer to make out, but plenty of transitions from one key to another—on to the new note at once! never mind modulating!—above all, throw rules to the winds, for they only hamper a genius." At this point Weber woke in a dreadful fright lest he become either a great composer or—a lunatic.

Although good humour is perhaps the keynote of the symphony, the slow movement is one of great beauty. It is based on a remarkably pure and lovely melody over a persistent rhythmic figure, which is used sometimes as accompaniment and sometimes alone. The traditional second theme is an even more subtle melody. To grove this movement, in fact the whole symphony, was a treasury of authentic romance. He points out that at the time when Beethoven was occupied in writing the work he had just become engaged to the Countess Therese von Brunswick, to whom possibly the three famous and incoherent love-letters found in his desk after his death were addressed. "The fact is that music was Beethoven's native language, and however he may stammer in words, in his most passionate notes there is no incoherence . . . When writing the symphony his heart must have been swelling with his new happiness. It is, in fact, the paean which he sings over his first conquest."

The scherzo is generally breezy in character with numerous rhythmic fancies and a delightful ending in which two horns pleasantly intrude themselves. The finale is irrepressibly high-spirited, with a charming mingling of almost Mozartean grace and the peculiar humour and power of Beethoven.

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TORONTO SYMPHONY ORCHESTRA

SIR ERNEST MacMILLAN, Conductor

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TORONTO SYMPHONY ORCHESTRA

SIR ERNEST MacMILLAN, Conductor

GUEST ARTIST: **ERNEST SEITZ** PIANIST

MASSEY HALL TUESDAY, DECEMBER 9TH, AT 8:30 P.M.

PROGRAMME

In Commemoration of Mozart's Death, December 5th, 1791

Overture: Don Giovanni.....Mozart

Sinfonia Concertante.....Mozart

For Violin, Viola and Orchestra

Violinist **ELIE SPIVAK** - **CECIL FIGELSKI** Violist

Symphony No. 34 in C Major.....Mozart

Concerto No. 5 in E Flat for Piano and Orchestra...Beethoven

Prices for Single Concerts: 50c, 75c, \$1.00, \$1.50, \$2.00, \$2.50 (No tax)

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Box Office Sale Opens Dec. 1st

INTERMISSION

OVERTURE "TO AN ITALIAN COMEDY"

Arthur Benjamin

This Overture (1938) is a sparkling and jolly piece of music. It makes no pretence to being other than a cheerful short piece that will be as certain of an enthusiastic response from the players as it is of a jovial welcome from the audience. It has the usual nimble humour, craftsmanship, and lively spirit of the best of Benjamin's lighter music.

Arthur Benjamin was born in Sydney, Australia,

forty-eight years ago. From 1911 to 1914 he was a student at the Royal College of Music, London. He then fought in France, and after the war returned to Australia as a professor of piano at the Sydney Conservatorium. Musical composition took him back again to the centre of activities in London. He is now settled in Vancouver, where he promises to become as successful a conductor as he is a pianist, composer, and adjudicator.

CONCERTO IN D MAJOR, OP. 35, FOR VIOLIN AND ORCHESTRA - *Tschaikowsky*

Allegro moderato

Canzonetta

Allegro vivacissimo

It is curious that this concerto, which is now a favourite in the repertoire of almost every great concert violinist, did not immediately become popular. Tschaikowsky wrote it in his happiest mood—completely carried away with the idea of it, as he told his publisher. It is melodious, emotional, spectacular, and not at all difficult to understand. Yet it had to wait over three years for a first performance, and then, although the audience greeted it with just about as much applause as protest, the critics (with two exceptions) disposed of it with joyous malice. Its Russian character was perhaps disturbing to the Vienna of 1878; but it is incredible that even Hauslick—the original of Wagner's delightful caricature, Beckmesser—could have been so virulent as to end a deplorable review with this outburst: "Frederick Fischer, describing lascivious paintings, once said there were pictures 'one could see stink.' Tschaikowsky's Violin Concerto brings us face to face for the first time with the revolting idea that there may also be musical compositions which we can hear stink."

There is an unfortunate story often told about this Concerto that Leopold Auer, the great violinist to whom it was first dedicated, refused to play it because it was too difficult, and as a result it was neglected until Adolph Brodsky had the courage to champion it. Some years ago, Auer, in a letter to the Musical Courier, ex-

plained the 'true circumstances' relating to the concerto. He pointed out that he had been grateful for the dedication, but regretted that the composer had not shown him the work before committing it to print. "My delay in bringing the Concerto before the public was partly due to doubt in my mind as to its intrinsic worth, and partly that I found it would be necessary, for purely technical reasons, to make some slight alterations in the solo part. This delicate or difficult task I subsequently undertook, and re-edited the violin solo part, and it is this edition which has been played by me, as also by all my pupils up to the present day. (This was in 1922.) It is incorrect to say that I had declared the Concerto in its original form technically unplayable. What I did say was that some of the passages were not suited to the character of the instrument, and that however perfectly rendered they would not sound as well as the composer had imagined . . . Tschaikowsky, hurt at my delay in playing the Concerto in public, and quite rightly, too (I have often deeply regretted it and before his death received absolution from him), now proceeded to have a second edition published, and dedicated the Concerto at this time to Adolph Brodsky . . . The Concerto has made its way in the world, and after all, that is the most important thing."

MASSEY HALL, TORONTO, NOVEMBER 25, 1941

PRELUDE: The Afternoon of a Faun

Debussy

"L'Après-Midi d'un Faune" is a poem by Stephane Mallarme, the foremost theorist of the school of writers and artists called Symbolists. It is the monologue of a Faun, drowsing in the mid-day heat on the sunlit slopes of Etna, and dreaming of the Nymphs and Naiads he has pursued and sometimes won. Carried along by his imagination he at last pictures himself with the Goddess of Love in his arms. But the vision is impious. He dismisses it, and turns once more to drowsing amid the murmur of the countryside and the haze of summer.

The orchestral prelude, which was written in 1893, is a tonal transcription of the poem by a composer whose best music is the practical out-

come of Mallarme's aesthetic theories. Although it is the music of nature, and conceived in a spirit that is the direct inspiration of the poem, it is not descriptive. Its subtle and indefinite appeal, its exquisite beauty, suggest rather the emotion aroused by a particular vision than the vision itself. To use his own words, Debussy seeks in his music to establish a "Rapport entre l'ame innombrable de la nature et l'ame d'un personnage."

This work is scored for a small orchestra of three flutes, two oboes and cor anglais, two clarinets, two bassoons, four horns, two harps, antique cymbals, and strings.

In Aid of The Women's College Hospital.

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ZARA
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SIR ERNEST
MACMILLAN
Pianist

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HAYDN

TSCHAIKOWSKY

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Supper and Reception in Round Room after the Concert.

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Annual Concert in aid of Canadian Red Cross

TEN PIANO ENSEMBLE

Conducted by

MONA BATES

Massey Hall, THURSDAY EVE., DECEMBER 4th, at 8:45 p.m.

Tickets: \$1.00—at Massey Hall Box Office
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